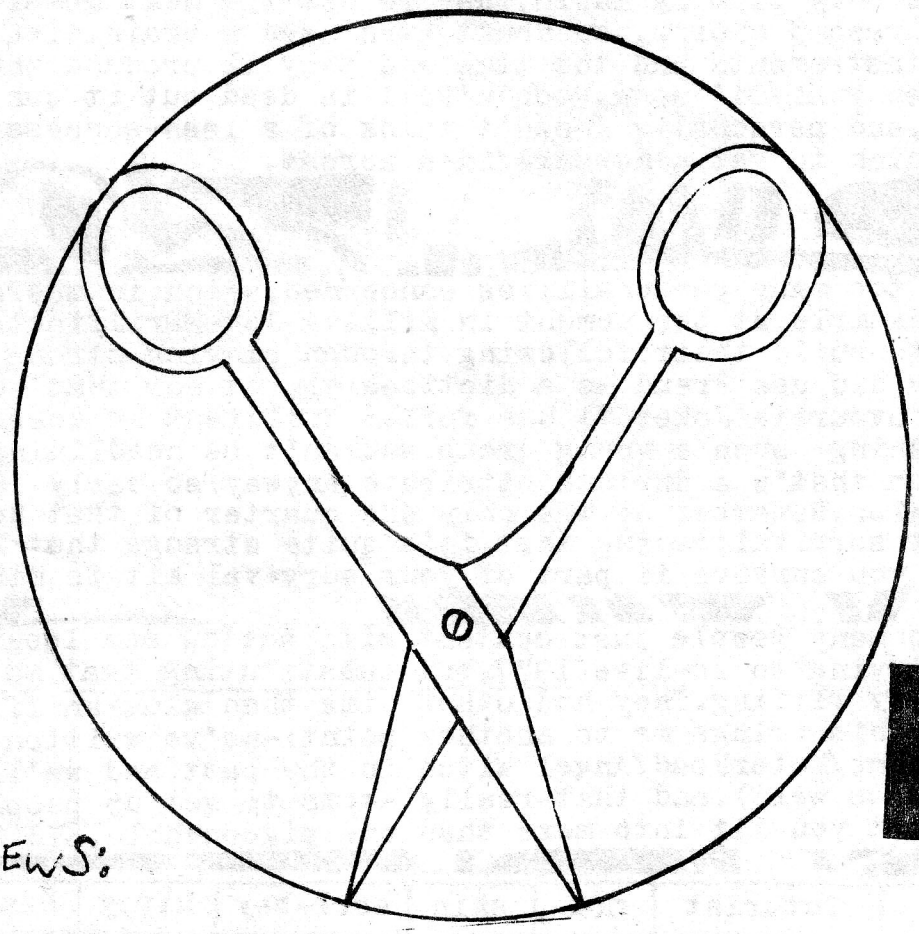
NO CLASS

number 5 30p

decorators crass records ritual subhumans dark parade
motor boys motor androids of mu legion of the lost
'better than art' religious overdose 'throw-away society'



RED BEAT

INTERVIEWS:

THE COMMITTEE

flux of pink indians

THE SATELLITES

This fanzine belongs to.....
My address is.....
.....

dedicated to anyone who's lonely or feels left out

Approaching the end of 1982 and musically it's been one of the biggest turkeys for years. I always considered that this fanzine was begun due to the lack of decent music around, so at least it was an occupation- but I've bought fewer 1982 records than any other year within the last five. One by one bands seem to fall off the wall, the result being that the scene, man, totally bores me. Red Beat might consider music to be "the highest form of art" but I'm almost convinced it's the lowest. To me there's no appeal in listening to morons thrashing Gibsons and shouting dumb, obvious words about pubs on top. I suppose the question is, what is art ? Answers on a postage stamp..... The Satellites may consider music to be their lives, but I certainly don't want it to be the whole of mine. Who wants to read about music anyway ? Who wants to read NME ? Who wants to read Sounds ? When we interview these hippy bands I prefer to get them to talk about the music, I don't wanna ask some Wally what he thinks of the Tory Party, or some such question-) why should anyone want to know ? They're only playing music, they're not the next messiahs; anyone can thrash 3 chords, you don't even need a brain. Give four monkeys the instruments and the time and they'll produce the definitive 'New Punk/Oi' song. Rock'n'Roll is dead, but it can still be enjoyable, and personally I can't think of a less-successful medium via which to get a message/idea across.

There are too many personalities concerned, which in music must be wrong. Prime example at the moment is Killing Joke/Brilliant. KJ worked hard to build their following through playing strong music (even if they did use Freud as a dictionary), but now that Youth (who's your favourite Joker ?) has formed Brilliant he doesn't have to prove anything- such a young group wouldn't be headlining The Venue (although that's a dubious attribute anyway) so early in its career otherwise. Remember he was only one quarter of that Notting Hill unit for survival; saying that, it's quite strange that KJ isn't dead. How can you survive if part of your survival kit is missing, eh Jaz?

Why are so many people just content with acting and looking "hard core", trying to re-live 1977, but substituting that music for extremely heavy riffing. They had other aims than glue-sniffing and intimidating. This brings me to another point:- we've written about UFO/Ozzy Osborne/Motorhead/Angel Witch in the past (and we'll do so in the future as well), and that really seems to get up people's noses. Why can't you fit into more than one pigeon-hole, Sid ?

punk	ted	futurist	mod	skin	soul-boy	hippy	headbanger

Rock music is so old now that every sequence in the bass/guitar/drums book has been tried, tested, and re-tried, and therefore there is no escaping from the truth that every band is going to be playing secondhand riffs, and chances are that young punk bands will be playing old Sabbath riffs, etc, etc. Nothing new can be created apart from with the voice. Words can be written to illustrate a point, but just you try writing music to do the same. "Thrash-thrash-thrash" is merely a curtain to project lyrical images upon, and so is "bup-bup-bup-bup-beee-bo". Get the drift?

why don't you show this magazine to as many people as possible, it'd be doing us a favour? thanx.

TRIP REND & HI-LIFE INTERNATIONALS

THE DECORATORS
THE DARK PARADE

at The Greyhound.

I'll be frank, the No Class meninblack discovered the nucleus of The Dark Parade nearly two years ago. They were temporarily known as Panache, debuted at The Venue as The Trawlermen in late '81 and also supported The Decorators at this (same) pub in May '82.

Since that original gig the sound has changed drastically. They still play a very fashionable music, but draw from a much wider range of (chart) influences. They have a different vocalist who obviously thinks much of his own voice-style: never before did a Trawlerman have that much confidence.

The set saw likenesses to such as Midge Ure, Adam Ant, Martin Fry and Frank Sinatra where the voice was concerned, and there were also a few snatches of Depeche Mode type plastic organ, but despite these they probably now have the strength to break free and create a sound of their own now that they have a new frontman. Also Steve Long now occasionally takes time off from looking like Serious Musician of the Year to sing backing vocals.

The Decorators were promoting their debut LP Tablets and Strange One, their third single, both on Red Flame Records, proving that those who persevere win in the end. Finally they've been given the chance to actually make a long player. No one held a gun to Dave Kitson's head.

The personal atmosphere of The Greyhound is ideal for the sounds they make. There is no one single element of the music which is omnipotent, it all fits together well to produce a supreme entertainment.

For the uninitiated, or the unbelievers, I suppose their music is funky rock with a few underground type love songs as well, but comparisons are difficult. Mick Bevan's serious, possibly awkward tones are not what one usually finds gelled together with this sort of rhythmic beat, and that's probably one of the reasons for the overall appeal. He also uses in his songs words which SOUND good. Strange One is a superlative song: of which we were given two superlative renditions, The definitive Decorators. Strange really cos before I've never been taken (or sent) by music that could actually be danced to, but that's another subject.....

graeme & joel (no class),
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perivale,
middlesex,
ub6 8ll,
england.

back issues

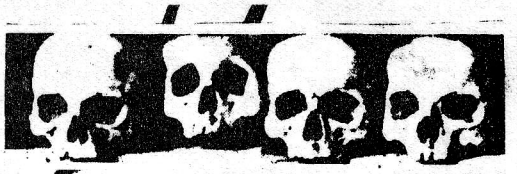
no3: Ski Patrol/Martian Dance/ The Voletones/Legion of the Lost interviews, plus Inner City Unit/ The Trawlermen/albums/singles, etc...all for 30p & large sae.

no4: Pigbag/Androids of Mu/ Ritual/Decorators interviews, plus 23 Skidoo/Funhouse/'Music For Pressure'/Slaughter and the Dogs/Motorhead, etc...30p & large sae to the address above.

MOTOR BOYS MOTOR at The Clarendon.

MBM aren't the type of band you need to dress up to go and see. Their image is their music, which is a sharp-edged collision of lethal Wilko-type rhythm'n' bluster and a Stranglers/Mark E Smith vocal delivery. This performance, along with their debut long platter, outlined them as being definitely one of the better bands playing today. Such manoeuvres as Drive Friendly and Yes Indeedy were noise outings which snowed this band at their best: Bill Carter's unique no nonsense style of making his battered Telecaster scream, the totally committed-totally obsessed vocals of Tony Moon as well as his use of obscure percussive instruments, all being welded together with the rhythm of Chris Thompson and John Kingham, thumping and thrashing respectively. This is no pub rock boogie, it might just be art, but it's far too powerful to be sneered at. They might be named after a Jog Strummer song but they are not intending to cop-out and play it themselves, there are no standards for these boys. This is the most original band playing under the heading of rock'n'roll for years. The only real R'n'B group maybe.

F.O.P.I.



flux of pink indians interview

This interview was conducted after the No Class bods had boarded the sherbert in their native West London, with the orient as their destination: Leyton, to be precise.

Once the rehearsal studio had been found we were directed into a small room where we found the band with ringing ears, but nevertheless an interview went ahead, despite our dodgy tape recorder and a constant barrage of heavy rock riffs from a nearby room.

We didn't talk about the numerous line up changes as it's a bit old hat, but if you're interested Kick 4 documents them well, so does Anti-Climax 9. Colsk, Derek, Kevin and Martin were present but Derek did most of the talking:

We began by asking the band if music is a way of life for them:

"No, it's not. We play in a band to say things that we wanna say and cos we enjoy music."

You've never done a radio session for John Peel have you ?

"We've never been asked to do one. There's no point is there really ? If he asked us directly maybe we'd consider it. I think the only advantage of doing one is you almost force yourself upon people, don't you ? But I wouldn't like to do a Peel session cos they're too dictatorial, you have to use their producers, you have to use their engineers, you have to have it done in two days... I wouldn't want to do one."

We then asked Flux if they were in the Musicians' Union:

"No, fuck off. Don't belong to any organisation. They're a farce, they're trying to ban synth music. I can see why they're banning, but I just don't agree. I think the whole philosophy of what we've said is that we didn't agree with any oppression and telling people what to do.

"You have to be musicians anyway, don't you ? They wouldn't have us. They tried to say that if you use a session musician on a record you have to pay 'em £45 an hour, or something. That's stupid cos if we wanted to use a session musician there's no way we could afford to pay someone that amount of money.

"It's the same with all big trade unions movements, you can join if you agreed with what they do, but the trouble with these people is they start affiliating themselves, you have to be Musicians Against Abortion, which they've started to do, Musicians for the Falklands" (laughter).

How much influence did Elvis Presley have on your music ?

"Did he, personally ? Indirectly he has, fucking rock'n'roll and all that shit. I (Derek) quite like him, funny enough. I got that Sun album before they all stuck strings and crap on, which is a bloody good album. No, he hasn't influenced us, anyway. In a way he has cos you got bored with fucking Elvis Presley so you went off and did something else.

"I don't think you have any one influence. I listen to fucking hundreds of different sorts of music and there's special bits of each type of music I like. I try and put together the bits I like, so I suppose you've got thousands of influences. Then you've got other external influences: if you're singing something angry you tend to fucking play angrily. No, he wasn't a direct influence."

So would you say your music's aggressive ?

"I would say so."

What do you base your aggression on ?

"Well, because if you feel very strongly that it's wrong to eat three million animals a year - it's very difficult to put that in a song and make it sound pleasant. It's not a very pleasant subject. War's not a very pleasant subject - if you feel angry about it, it comes across as being angry.

"There's other things like the poem on the record... live it ends up being angry, but on the record it's not, is it ? There's different ways of putting things across. I think it's very dangerous to say Oh, we don't agree with this so we've got to thrash it out, cos that doesn't half limit who you're getting through to, like we're very aware that it's not good to confine yourself to one movement or one section of people.

"Fuck it, punk really isn't a fashion. All that it started off as was a rejection, mainly a music business rejection if you were to be honest, like £3.50 gigs and all that sort of shit, and other bands

came along and took it a stage further and made punk into a protest movement that was rejecting what they thought was wrong.I don't think you have to thrash..it's not all thrash is it ? A lot of it is, some of it isn't."

IT's a fashion now.

"It's a fashion to a lot of people,but you'd be suprised the number of people it isn't a fashion to.The only reason it's become a fashion is cos the big businessmen saw that there was something there to exploit and they exploited it. If they can sell it they will fucking sellit.You only have to look at Macdonalds,they fucking package shit and aell it,and people eat it.A good example is that bloody....the power of advertisers - that fucking Phillips advert on television,you know where they say 'Firrips',or something,and pretend to be Japanese,bloody Phillips sales have gone up about two thirds since that and everybody is absolutely staggered,and it's because they bought some crappy advert.

"Walls did that thing with their sausages,an advertising campaign when she only served up one sausage;it was an outrage, obscene,so they had to give you two sausages.They ran that aampaign for a few months and fucking sausagesales doubled.All these,I should think iT's mainly housewives - I know it's a sexist thing to have said,were afraid that their husbands or families would be outraged if they served one sausage.It really is a joke."

Talking about consumerism,is your logo a marketable product ?

"No,it's become one but that's nothing to do with us.I don't give a shit now.I did when it first happened and T-shirts and badges were being sold,we had thought of maybe fucking prosecuting,we did go down and complain a few times. It's not our fucking fault that poeple buy t-shirts for £3.5o or badges for 40p,the responsibility lies with people who buy it.

"We made a statement on the new record saying really...I can appreciate why people do it because some people feel so strongly about the things that we saythat they wanna in their own way show that they supportbthe mwssage and feel a part of it.I respect that but it seems a pity that you have to wear a Flux of Pink Indians t-shirt or a badge, you should go out and do your own thing.Like we've said,a band's fuck all really.It's just one way of saying something,there's lots of other people who go and protest outside Boots cos they don't like fucking animals in make-up,or going to sabotage hunts cos they don't like hunts.

"I quite like it when loads of people come to our gigs and people write to you and say that you're really great and what you're doing is really good.That isn't really how it should be,they should think Fucking hell,that's good,I'll go off and do my own. The only way that things that we say will ever come about is if people stop following and go and do their own thing.Punk bands like Crass and The Damned,they're a fucking farce,the whole thing is really,not the bands,the movement is.You shouldn't have leaders,I think it's absurd that either us or Conflict,or Crass or Poison Girls that are trying to put across an individual message become leaders.It just doesn't make sense.I'm as guilty as everyone else cos I tend to follow things."

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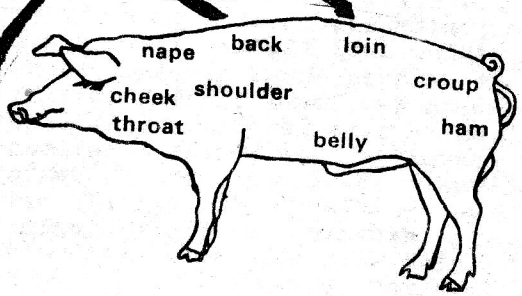
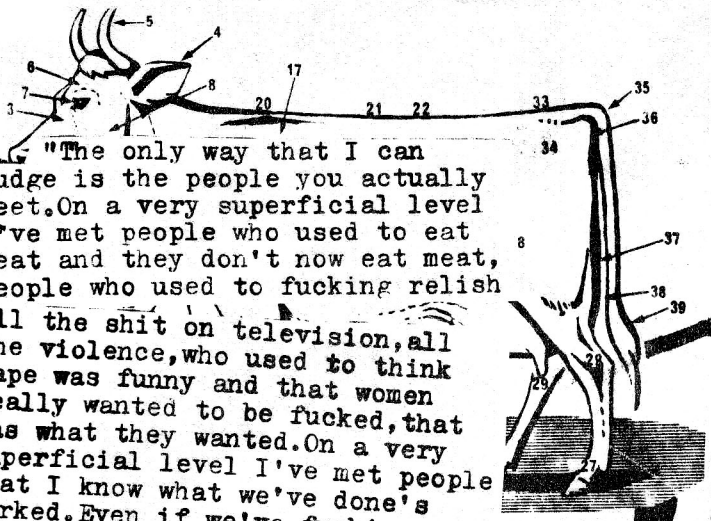
'Everyone does' was our reply.

"Only cos they've been conditioned to follow.With the first single we said about vegetarianism,saying eating meats wrong.You only have to do something really simple like that, break one thing of the conditioning and if people accept that eating meat's wrong they may stop eating meat...It was wrong to have chosen one thing like that,but it works because people stop eating meat and they think fucking hell,well if that's wrong,maybe something else is wrong,maybe all these bombs hanging over us is wrong, or fucking putting people in prisons wrong,or rape's wrong, kicking people in the head isn't funny or masculine.I think it does work."

How do you judge if it works?





"The only way that I can judge is the people you actually meet.On a very superficial level I've met people who used to eat meat and they don't now eat meat, people who used to fucking relish all the shit on television,all the violence,who used to think rape was funny and that women really wanted to be fucked,that was what they wanted.On a very superficial level I've met people that I know what we've done's worked.Even if we've fucking only changed one person,and I know for sure that we've changed one person,than it was all worthwhile, cos that one person will then go away and confront people who are eating meat and say'what the fuck are you doing ?That was killed for you'.That's all we've done, we've said we think it's wrong,we can exist,we don't eat meat,we don't go fucking following blindly a football team and kicking everybody else in the head,we won't go off and fight in the Falklands and then maybe people'll look at us and say maybe they're right,I'll think about it."

We suggested that people blindly follow the band.

"I don't think they do blindly follow..."

It was then put to them that people might just go for the aggressive music and not the message it carries.

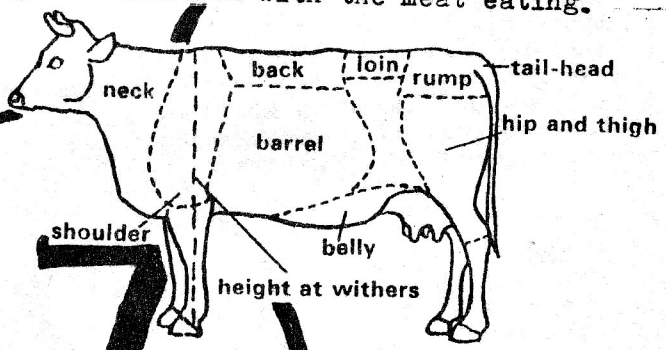
"[illegible] for that lies with us and we're aware of it.That's why on the(new)record we've done things that a thrash punk band shouldn't have done. There's some very slow stuff on the record,we did a poem on the first single,which a punk band shouldn't have done.We did it cos it was very important to us to get across to people.On the first single we had that big broad sheet inside with all the information written.We tried that, that was one way of getting across.

With the next record we've done it more visual.Hopefully when somebody picks up our record and it's got all these fucking pages inside,all these pictures,they'll think fuck it, maybe it is a bit more than the music,they ought to. With Neu Smell I think it failed on various levels as people have asked us,some people - not many, what Tube Disasters meant,which we went to great length to try and explain inside the single.I think with the new record we've cleared up any [illegible] on Neu

Smell,it should be very clear to people what it is we're into,or what it is we're trying to present."

So at gigs you do get people who take it seriously,who're not just into the music ?

"You get people who write and ask...you get a fair number of people just who write and ask when the next record's coming out, can they have a badge,but you get a hell of a lot of people who say why don't you eat meat ? or you shitheads,eating meat isn't wrong, and you write back to them and explain to them more fully why it's wrong,why something else is wrong.We quoted a piece out of The Bible on the last record in connection with the meat eating.



That upset a lot of people who agreed with what we were saying, but they were torn between their religious beliefs and...It's not up to me to say to them fuck it, God's a farce,religion's a farce, all we did was I wrote back and gave them several other quotes showing that there was conflicting statements within The Bible.It's up to [illegible] whether it's right.It just makes them [illegible] that's the important thing.You're conditioned just to fucking accept.If anything,the main thing we do is get people to question that acceptance.It works on varying levels;some people might just come to the gig,jump up and down and have a real good time and then fuck off and lay into an old woman on the way home, but a hell of a lot of people do think about it and talk to you about it after gigs and start their own bands.Ameasure of the punk success is the bloody fanzines,isn't it ? You don't find millions of heavy metal fanzines,all the heavy metal fanzines tend to show heavy metal bands thrusting their fucking crotches out and bloody sexist poses,standing over women and baring their muscles.They never deal with real life issues,them bastards."

continued on page 10

Crass records

A lot of interesting singles have been and are being released on the Crass label at the moment - each with decently decorated fold-out sleeves. Reality Asylum by Crass is the cheapest release on this label at 45p, while the most expensive is Captain Sensible's This Is Your Captain Speaking, for 85p. On the following six records is music ranging from experimental to just mental, but as far as I know Crass Records have released no reggae material, a music which I feel should be given the chance in the future. This label musn't restrict itself to a limited range of music; so far every single's been different and the trend will hopefully continue.

No Doves Fly Here by The Mob is a slow, sensitive, hypnotic track with backing tapes and synths. A pityful voice in the progression of the song sings "We don't ask for war" and describes the annilhation after an atomic explosion. This track isn't violent or aggressive, it's quite the opposite, but just as powerful. The same track recorded by the same band for release on the F.O. cassette Folk In Hell was sadly a let down.

Flux Of Pink Indians' Neu Smell ep has a lot of shouting with plenty of aggression. I don't particularly like the poems to be found on one of the sides, but the music is fabulous. It is Tube Disasters which is the most dominating track. It strikes like a short, sharp shock with the regular rhythm of a train chugging down a track, also it's quite danceable. The reverse side to Tube Disasters contains two tracks, Sick Butchers and Background of Malfunction, with Sick Butchers having a very noticeable whining, wailing guitar sound and the content about the unnecessary slaughtering of animals. Background of Malfunction is a lively bouncy track caressed by Colsk Latters' oral acid which is laden with accent and padded with steel.

Rub Me Out by The Cravats is a strange track layered with atmosphere. Can't really describe it..... definitely worth buying.

Conflict, who I first encountered at North Acton tube ~~disaster~~ station by noticing the Crass style

stencilled logo,have finally released their debut single.The House That Man Built is not as good as I expected;a very average run of the mill contemporary thrash and the lyrics are nothing new either: no new point of view offered,like Flux did with Tube Disasters,to important subjects.It lacks something,perhaps experience,is feeble in places,quite solid in others.Generally it is missing that overall feel.There's not enough of their own personality and style stamped on it.It's just a collection of other peoples' ideas.

Annie Anxiety's recording, collectively entitled Halo Of Barbed Wire is lead by the groin around the experimental,experimental being the only way to describe these two tracks Cyanide Teas has no tune,only a throbbing,hissing,pumping,rhythm with a strained voice quietly moaning. The little melody that there is is made through the saying of the words, the absence of the lyrics on the sleeve being a shame.The other side, Hello Horror,defies description.I've tried looking up the lyrics in a poetry book Anxiety published called Tropical Depression but can't find them.Every piece in the booklet is untitled and there are no pictures.

Some pieces make sense,are interesting and thought provoking while others I can't make head or tail of.Some of it is quite moving with the majority of the pieces about the madness and stupidity of society,as opposed to romantic ballads.

Captain Sensible's This Is Your Captain Speaking is very poppy in it's presentation,sounding like Tom Robinson Band.The Russians Are Coming is a nice pleasant melodic tune with Dolly Mixture doing the backing vocals.The lyrics condemn war and finally ask what we are going to do about preventing it.The other side is more light-hearted,the tune to(What D'ya Give)The Man Who's Gotten Everything ? sounding familiar.The other track,Oursouls To You contains church sounding organs as the only instruments,with the vocals in a vicarish wail offering "Oursouls to you..."It's a good laugh and lightens the heavy content of side one.

Overall it's three cheers for Crass Records for releasing this material.I would much rather fork out 85p for a recording on Crass Records than EMI,with the idea that I'm not making someone rich and the money will not be part of a company that makes nasty bits for Trident missiles.....

SUBHUMANS:DEMOLITION WAR ep.
(Spider Leg Records)

The first thing I noticed about thisrecord is that it is a very trebly recording.Obviously this is deliberate and I reckon it's been done that way so as not to get this music confused or classed as Heavy Metal.If the bass was a bit heavier this would sound like an HM record. Anyway,what is wrong with Heavy Metal music ? Every review I've seen of NC in other 'zines has mentioned that we cover HM....why mention it ? I ask,why focus the attention on the fact that we include HM ?

I would describe each track on this brilliant Ep as a rough stormy dose of mental metal punk, because there are very obvious influences from the two fields,and the combination is glorious. There are six tracks,three on each side.Animal is disgustingly powerful,the chorus just fills me with energy,makes me want to do more than tap my feet...excellent track.Human Error(my favourite)is sort of reggae-ish before it turns into war creating power chords,which has the same affect on me as Animal.These two tracks shime light against the other four,but that does not mean to sat they are bad..they are good.the vocals have an individual tinge not present in some other singers.Every track except for Human Error is played as fast as possible.A brilliant record,well worth 85p.

Resolution ... the Committee

THE COMMITTEE RESOLUTION...

The Committee are the latest Harrow addition to the Moonlight/ Clarendon circuit of rock'n'roll dives;in between a cup of coffee and eventually a cup of tea we asked its four members if they're just trying to entertain.

"We've got quite political points that we want to put over,or social comment,but all the time we say we want to entertain people;we don't think the music should be just a soapbox.It's two halves,it should be equal really.We're not really just into 'let's have fun'."

So what social comments do you want to make ?

"In a nutshell;love,peace and anarchy.(laughter)You see us two (brothers)are anarchists and these two are on the way.We don't write songs:'let's be anarchists' but we try to look at things from an anarchist point of view."

Further on the band's direction we wondered if they want the average person in the street to hear their music.

"I think there'd be little point in just playing it to ourselves.If we want to get anywhere with it, it's not like...because we haven't got a single out now I don't really think 'oh blimey,we're not getting anywhere with this',I think we've achieved something by just being something locally.The more people you get across to then obviously you're fulfilling your aim.I don't see this as a mission to convert."

Talking of fulfilling your aim, what is your aim ?

"It's just to entertain people and to try and get a message over, not to brainwash them but to give them something to think about, things that are important to us, maybe they'll come round to our way of thinking.And also,if it's not too naughty to say,to enjoy ourselves as well."

We were told that "it's pissing in the wind if you're writing deep and meaningful songs with no-one getting to hear them" so we then asked them to say more about their songs,especially the lyrics.

"They're meaningful in as much as we really do regard them as a very important part.I would say we put a lot of thought into the lyrics.The things that I've written about in songs I'd feel strongly about anyway,even if I wasn't in a band.One song,Ring The Bell,is about manipulation of women in ads. Ok,it's a very trendy thing to do now,but that's something I personally feel strongly about,it's not just a token anti-sexist song."

When talking of writing the lyrics "they're all individually done,but the music's more of a team effort." Music,that is,that as a result of the varied styles they use has been described as an amalgamation of Depeche Mode and the Sex Pistols;it's no suprise to find basic major guitar chords amongst their bouncy synthesizer. The Committee "work very much as a unit" based on the "original punk ideas" - a feature which manifests itself further when they describe themselves musically as "Jack of all trades,master of none",each member plays varying instruments, depending on the song,and the instruments include synths,bass guitar,drums,drum machine,guitar, triangle,and they sing too.This leads to songs turning out differently from previous renditions when played on stage - something their flexible numbers cater for.

At one of their early concerts at the Harrow Arts Centre the band used slides for the purpose of "enhancement".

"It goes back to the idea of putting a message across,it visually backs it up.We haven't decided that slides are a permanent fixture.We're quite into the idea but it's not always practical.

"It could be better just to have a much more minimal slide show,say just one,a backdrop for a song.

"We're not really into flashy light shows and lasers and dry ice,but we think it is quite nice to have something visually happening apart from ourselves,so the idea is to have a few slides to illustrate the songs."

Speaking further about Harrow Arts Centre they told us that "cultural snobbery exists and they feel..all these bands..rough kids are gonna smash it up."

Was there much trouble in getting to play there ?

"It wasn't trouble really,it was a painstaking business. Initially we phoned them up,'can we do a gig ?' a rock band..... usually they seem to put on productions like The Mikado,and Noel Coward plays and that's about it.They didn't seem very interested but we kept plugging away,then as it happened they had this series of three concerts on consecutive Saturdays and someone pulled out and they said 'we'll put you on'. I don't know what it'd be like again.

Urban Royalt (3) A superb 'zine. Rudimentary Pent, Actors Pact, Sunglasses After Dark into plus good guide to the local scene in Harrow and more. 25p(&sae) from: Steve, 33 Alfriston Ave, N.Harrow, Middx.

"It's supposed to be an Arts Centre, but really there's so many bands and things like that, that young people are involved in..Arts Council money, it's for everybody yet it's a very few that actually get to see the money. I'd really like to see places like that opened out.

"I don't think that they were very confident that we was gonna get a lot of people cos they came up to us afterwards and said they thought it was quite a success... no fights!"

On stage The Committee create music which is much more solid and heavy than that found on their early thirteen track tape Agenda, which is now a source of some embarrassment to them, and on their four track demo tape called Resolution, but they have nothing definite in mind about any future recordings:

"We're not into major labels - some fat git having a monopoly of your music. Our basic idea is to put out whatever product we put out as cheaply and reasonable as possible in the way that we want it, with no restrictions on packaging, and whatever way we want to record it.

"Perhaps we could just about raise the money to put out a single, but at the moment it would be pissing in the wind, to be honest. We'd be just another band with a single out. If we were to get a single out on Crass or Rough Trade it's something that people take notice of, but if you're on Fried Egg Records...."

The Committee can be contacted at 20, Greenford Road, Harrow, Middx.

Getting back to religion, we asked them if it has affected their music.

"I wouldn't say if's affected the music."

So why did you mention it on the Neu Smell sleeve ?

"One of the first things if you're a vegetarian and you're saying eating meat's wrong, one of the commonest replies is that it says in the Bible you can eat it. I got so tired with that sort of response from people that I looked through the Bible and chose one quote that says you shouldn't eat meat, and people come back to me and say fuck it, it says here you can eat meat. That's the whole thing, it contradictsitself and it's so unclear that it's just a joke that it's been held up as some metre of authority.

"I think it's really fucking sick, I'm almost ashamed of it to have put out a vegetarian record when two of the musicians on it weren't vegetarian, which is a joke. After we'd done it we felt so bad that we really fucking hassled the other two, and said we really can't go on saying this when we're not all vegetarians. We either drop it or we fucking go. We talked about, we decided we wanted to keep it, so we decided they'd have to leave the band."

Lastly, what does 'Flux of Pink Indians' mean ?

"A gathering of white-skinned Indian sympathisers. It came about because the members who were in Flux originally felt strongly about the Indians over in America, the way they were being treated."

- the end -

continued from page 6

GREAT BRITAIN/USA 1981

The Animals Film

Sun 8 Nov 6.15

Director: Victor Schonfeld

Production Company: Slick Pics International Inc
Executive Producer: Pegeen Fitzgerald
Producer/Screenplay/Editor: Victor Schonfeld
Photography (Colour): Kevin Keating, Chris Morphet, Nic Knowland, Jeff Baynes, Roger Deakins
Sound Recordists: Victor Schonfeld, Myriam Alaux
Archival Research: Philip Windeatt, Victor Schonfeld
Research and Production Assistance: PhilipWindeatt, Russell Crockett
Music: Robert Wyatt
Export Agent: Slick Pics International Inc, 331 Goswell Road, London EC1 and 1175 Greacen Point Road, Mamaroneck, New York 10543.
Narrator: Julie Christie
Running Time: 136 mins
London Film Festival Choice

'For animals,' wrote Isaac Bashevis Singer, 'every day is Treblinka.' *The Animals Film* is the first film of the Animals Liberation movement, a comprehensive survey of the injustices committed against animals in Western society, from the casual mistreatment of household pets to the systematic abuse of animals in factory farming and research. Made over a period of two years in Britain and the United States, the film includes interviews, clandestinely shot footage of stag hunting and pharmaceutical research, and rarely seen material of the military use of animals for training, weapons testing and nuclear research. Schonfeld's film presents the case for the animals with clarity and integrity, carefully avoiding the obvious pitfalls of sensationalism or heavy-handedness which such a subject offers. It is, in the best sense, provocative, a genuine challenge to our assumptions and our complacency. Without being patronising, it speaks eloquently for those who cannot speak for themselves.–*Clive Hodgson.*

Allied Propaganda(7)long chat with Cpt Sensible, also one of the 'inventors' of punk Mark Perry, Red Beat(who you should have read about in this), Patrik Fitzgerald and Poison Girls. Interesting article on consumerism, and also Ritual and Committee reviews. 30p(&sae)from Ray & Mick, 65 Briar Cres, Northolt, Middx.(compulsory read)

I was told that I wasn't going to listen to these tapes with the same intensity as I would with, say, a new Joy Division release. The reason I would fall into this trap is because there is very little interest generated about many bands who are capable of making decent music and as a result unless the music is extremely outstanding it just gets put on the shelf. I think that this is the case with almost every band in that nothing is achieved until the band has broken out of the vicious circle of obscurity. Practically every technique has been now tried to launch yourselves out of this Catch 22 situation, and the only method to do this successfully in my opinion is to have appeal, and what determines if you have appeal ?

Legion of the Lost: 'Terror of Beauty'

Legion of the Lost have charmed us before with sweet sensitive songs and they do it again, but this time with more confidence. There is nothing violent or aggressive about any of this music, even the unnecessary screams don't pose a threat. The music is very twee and jolly, smothered in poetry. The singing is melodic and often buried in echo and reverb. The guitar twangs and pings but maintains its charisma, and is not overshadowed by the very strong, obvious bass. The drumming combines the two instruments creating a very clear open sound. The tracks which include a 'special effect' of some description, some have said spoil the song but in my opinion the effects improve them. Its a very pleasant tape and needs no effort or concentration to listen to. (Send £1 + SAE to 'Kevin West' at 92, BERESFORD AVE, HANWELL, LONDON W7).

Religious Overdose

The type of music Religious Overdose are making would suit and benefit from a decent recording studio and perhaps a talented producer. The music is very atmospheric and careers around the avant garde side of things, as they tell us themselves in a written introduction to the band. I'm not over-impressed with this music. It's slightly self-indulgent, but one track which is a light in the black is Control Addicts which has been released as a single on Glass Records. The music to this track has a positive pulse, as has most of Religious Overdose's music, and contains that mystery appeal. The music demands your concentration and is very regular and uniform in its progression and execution.
(THE OVERDOSE LIVE AT 8, BURNS STREET, NORTHAMPTON - WRITE TO 'EM!)

Ritual: Songs for a Dead King

SFADK is a disappointing cassette from an otherwise first-rate band. Its failure is due to the unvaried collection of self-limiting music. There is very little energy or atmosphere captured. Wherever it is, it is spread thinly, leaving an otherwise very plain and ordinary selection of music.

The tape opens with a live recording: Structure of My Madness which has the spirit needed for such an opener. In places the vocals can hardly be heard, this only adds to its potent attention possession. The quality of the recording and the parts done in various studios is pretty good.

The other exception to side one's collection of music for 4th Bridge painters is Play Time, a track which I raved about on their demo tape: the four tracks of which are found on SFADK and are by far the best. I won't repeat the description of the song, but will say now I'm able to read the lyrics, that the lyrics are terrible.

real 6th form type of expression which doesn't make any impact except one of cheapness. The lyrics are presented in a booklet accompanying the cassette, purchased together in a plastic folder. The art work in the booklet in various places consists of pictures taken from the Sunday magazines (does everybody read them ?) which has the effect of removing the mystery and replacing it with undeveloped common ideas.

Undeveloped and common is how I would describe most of the music on the cassette. In places where the argument fails, as in Brides and Mind Disease, the effect is stunning. Both are classics and stage faves. The remaining tracks all seem to be trying to capture the unique feel of these two, the idea that this is Ritual at its best and everything should be as good. The result is a feeble collection of similar sounding songs, self-limiting and uninteresting. This effort is not to be slagged by anybody, least of all me.

£2 & sae from Ritual, 2, Walton Drive, Harrow, Middx.

Ritual - debut single - Mind Disease/Nine (Red Flame Records)

AND NOW FOR SOMETHING COMPLETELY DIFFERENT:-

BETTER THAN ART

Editions Bu To Sa Ho deal in "nice things". Do what John ? you ask. Well that's what I said. Mark Pawson is the person responsible for various (better than) arty items currently being traded under this name. His envelopes are really superb, and of what I've seen are the most appealing of his products. Obviously there's a limit to how original an envelope can be, but these open out to be a flat, shaped piece of one-sided designed paper. OK, so I've got an envelope fetish, you think, but this is where the division occurs: to my mind some of these products hold little use/value to an artless one like me, for example some of his cards etc could be dismissed as being pointless- this probably depends on how much into art you are, possibly the idea is just to appreciate the designs, never mind what it is that holds them. This man's aims, he says, are "highly questionable ones of having fun and (perhaps) making some money."
Well, if any of that appeals to/interests you why don't you contact Editions Bu To Sa Ho, 1 Holly Bank, Cherry Lane, Lymm, Cheshire. Products can be obtained either with money (you remember that ?) or if you're doing something, you can exchange your product for his.

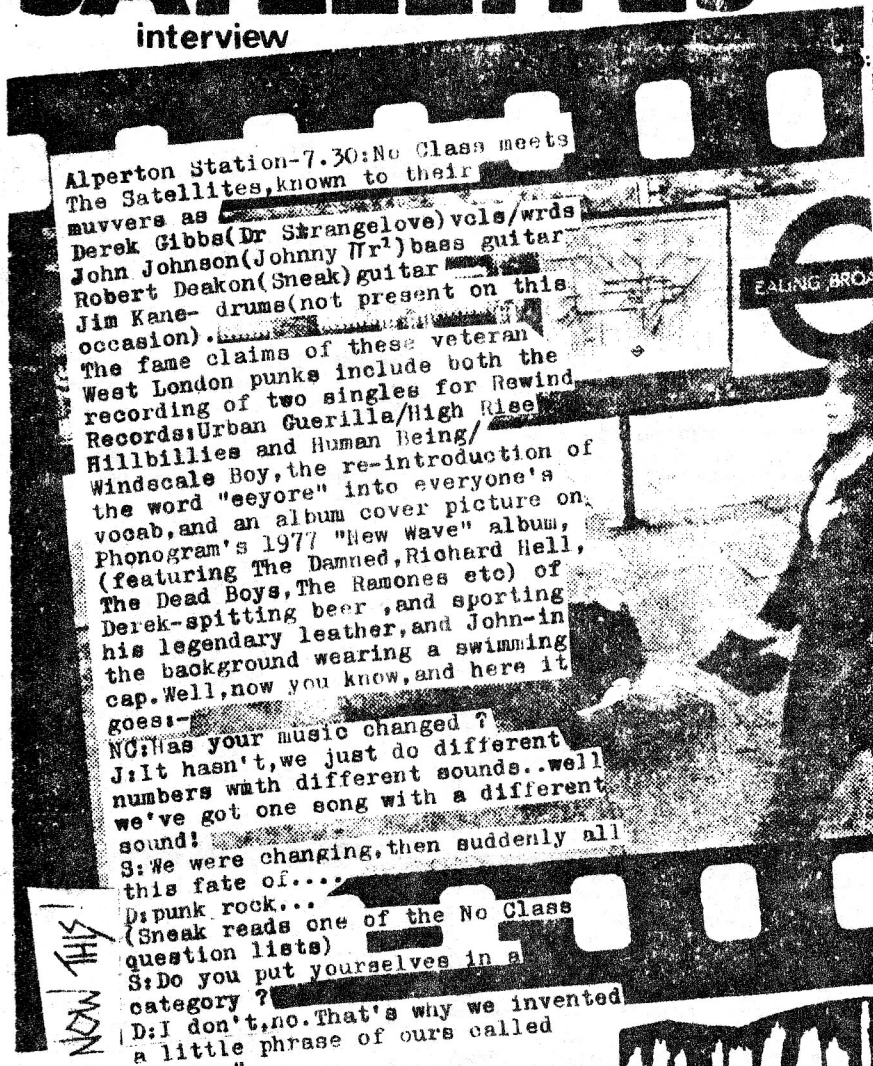
cards 3p, 6p. postcards 10p. envelopes 15p, 20p. stickers 7 @ 10p.
cassettes of 'porko music' £1. cassette covers 6p, plus more.

ANDROIDS OF MU

This short cassette tape of the original line up of this band is still being brought to you by those old hippies of the Portobello Toad F.O. Records. The cost (well that's the important bit!) is £1.20 plus postage direct from Geoffrey, and for your notes you get a little plastic bag, apiece of photo-copied paper and a nice little blue cassette tape (a C45 I think).
The songs were RECORDED IN 1979 and are nothing like what today's line up perform, geddit?
Fast Car/Everytime I Feel The Spirit/Pretty Nun/Androids In Babylon (parts 1 and 2)/Space For DIY Freaks!?@!? (that's what it says 'ere John).
Well, Fast Car and Pretty Nun are both different versions to those on the album, and worse versions at that: generally they give the impression, like the rest of this tape, that they came out of a slppppy jamming session, although there is a bit of variation a la sax and flute, which especially on EIFTS create a sub-spiritual feel, but....it's 1982 and the choice is yours.

THE SATELLITES

interview



Alperton Station-7.30:No Class meets The Satellites,known to their muvvers as
Derek Gibbs(Dr Strangelove)vcls/wrds
John Johnson(Johnny Mr²)bass guitar
Robert Deakon(Sneak)guitar
Jim Kane- drums(not present on this occasion).
The fame claims of these veteran West London punks include both the recording of two singles for Rewind Records:Urban Guerilla/High Rise Hillbillies and Human Being/ Windscale Boy,the re-introduction of the word "eeyore" into everyone's vocab,and an album cover picture on Phonogram's 1977 "New Wave" album, (featuring The Damned,Richard Hell, The Dead Boys,The Ramones etc) of Derek-spitting beer ,and sporting his legendary leather,and John-in the background wearing a swimming cap.Well,now you know,and here it goes:-

NC:Has your music changed ?
J:It hasn't,we just do different numbers with different sounds..well we've got one song with a different sound!
S:We were changing,then suddenly all this fate of....
D:punk rock...
(Sneak reads one of the No Class question lists)
S:Do you put yourselves in a category ?
D:I don't,no.That's why we invented a little phrase of ours called "eeyore"...
S:Oh shut up.
D:To avoid categories.You shut up, you're only the guitarist.
NC:Are you still linked with Rat Scabies ?
D:We just go down the pub with him. He produced the demo tape we did about a month ago(May '82).
S:And he did the two singles before that.We are trying to get a deal at the moment with record companies.
NC:So Rat doesn't drum for you anymore ?
S:No,he did,then he had a lot of commitments with The Damned so he couldn't do it anymore.All the rumours that John hit him were untrue.
J:Apart from photographic evidence.
S:He said he'd help out.
J:Only if I wasn't around!
S:You need a permanent drummer,a stable member.So we got our old drummer,Danny Heatley back,who went then to The Exploited,and now we've got a drummer who was in The Dark..
J:called Jim Kane.
NC:So tell us more about the offers from record companies.
D:We haven't had any yet.
S:We're negotiating.Taking it(the demo tape)to people and getting people to take it to them(record cos).

So we're in the dark.No,The Satellites.
S:Do you think music is a way of life ?
J:Course it is.
S:Part of my life.
D:It's my life completely.
S:It's a youth way of life,everybody's into it.
I used to do a fanzine.
NC:What was it called ?
D:Sound of the Westway.
S:Aims for the future,are you prepared to compromise to get them ?
D:I'm not going to compromise,don't know about them.
S:I think we like doing what we are doing and that's why we do it,so why should we start compromising ?
D:That's it in a nutshell.
S:If say in musical terms a song's good and we like doing it that's fair enough.If some people interpret it as a compromise I don't know.
D:We was asked to compromise once and we never(did)and that's why we never got anymore singles released. We were going to do a single and we were asked to do it in a certain style,like Ants style....
J:They all wanted us to wear dresses.
D:...and we said no we wouldn't do it, so they said what about Stray Cats style,and we said no,we've got our own music.
NC:Was this only a little while ago?
D:A year,eighteen months ago.
NC:With Rewind,Rat Scabies was that?
S:No no no.
D:Not him,the label.
S:The label,the fucking shark behind it all.
NCWhat makes a good gig ?
J:Stage,PA
D:People,groups turning up.
S:Money
D:Getting signed up afterwards.
S:Lovely promoters.
D:Loads of drugs.
J:Girls,little pretty girls...
S:...in fishnet tights.
D:Little girls ?
J:All right,enormous big girls.
D:Young boys.
J:Live animals being crushed on stage.
(laughter)
I suppose being paid £200 a gig makes you enjoy it.
S:I think when everybody enjoys themselves,that makes a good gig.
NC:How can you tell if they're enjoying themselves ?
S:They leap up and down and spit on you,shout obscenities.
S:Would you ever walk off stage without finishing the set ?
J:Yeah,I've done that loads of times.
D:I wouldn't ever.In fact I don't walk off anyway..
S:..Because he wants to stay on stage as long as possible so everyone can see him.
S:I don't think you've got a right to(walk off)if people have paid to see you.
J:Even though people might be fucking getting hurt down the front? So when we done the Oak Tree you think I should have stayed on stage and carried on playing ?
S:No,you can stop and...
J:So I have got a right to walk off stage.

WHAT A DODGY YEAR- FIRST "HALFWAY TO VENEZUELA" AND NOW THIS!

THE SATELLITES

EEYORE IN THE UK

THE SATELLITES

NC:What happened at the Oak Tree ?
J:People were getting hit by bottles.
S:No,that was a riot John.
J:There was a geezer getting crushed down the fucking front.
S:You don't walk off,leave it and ignore it.You either walk off stage or have something to do with the fight,you stop it.You don't walk off and ignore it.We've never carried on through a fight,we've always stopped and said fucking leave it out,we don't ignore it.
D:Are you talking about ordinary circumstances ?We would never walk off just out of admitting defeat.
NC:Well,say you've got a bad PA ?
J:No,when it's like that you just carry on regardless.But when you're talking about punch ups in the crowd that's when I get a bit cheesed off with it.
S:Yeah, but you have something to do with it.
NC:So what do you do about it ?
D:What can you do ? You try and stop it.
S:You try and stop it,you draw attention to them,then everyone's looking at them,and they think look at those idiots standing there fighting,
D:We don't get violence at our gigs anymore anyway.
NC:Is Windscale Boy a CND song ?
D:Well,I wrote it before I had heard of CND,but it was during the latest upsurge.It's more or less a fairytale of what could happen.
S:And you (Del)would like to make a film out of it as well.
NC:So there is a link.
D:Yeah,Isuppose there is.It's about what could happen,because a lot of those people who worked at Windscale got leukaemia and stuff like that.It's just about the last person in the world,like the China Syndrome and Harrisburg Island,and it was written before I had heard of that.It's just a fairytale of what could happen,put to a rockabilly beat.

NC:Ah,that's a thing,there's another band(called The Satalites).
J:Yeah,brilliant,great.I think there should be at least ten bands called The Satellites.
NC:But they spell it differently.
D:Yeah,only cos they can't spell properly.
NC:Haven't you got the copyright? Don't you mind ?
S:Yeah we do,but there's nothing we can do about it.
J:They should be hearing from our lawyers soon.
D:It's all been stopped,that copyright thing,but we've had singles out so I suppose we've got more of a claim to it.
S:He(Del)did register the name a few years ago.
D:But it's all been stopped,the actual law of registering business names has been abolished.The Musicians Union say they can't do nothing about it.We're giving them £15 a year to do nothing.
S:Exactly,we've been going for 4 years then someone suddenly comes up with the name as a rockabilly band.We're not two worlds apart, it's only up the road really and so they must know,there's graffiti everywhere.
D:They do know of us cos people turned up at their gigs and said "You're not The Satellites" and they say "We are changing the name" but they don't seem to.
NC:So how did you choose the name?
D:We was formed twenty years to the day that Russia sent up Sputnik.
J:About the same time as Cosmos 954 fell to the earth.
NC:(back to before)What do you get for paying the Musicians Union £15 a year ?
S:The fucking Musicians Union-you have to be in it,if ever you wanna do a John Peel session,TV,or anything like that.If you don't, you just don't go on.If you suddenly get the chance to do something like that you can't do it cos you're not in the Musicians Union.You're not fucking supposed to even play with other fucking people that aren't in the union.
NC:Has it ever helped you(being in the union)?
S:No.
NC:Have you ever done a John Peel session?
S:No.
J:We could have done one,couldn't we ? Ages ago.Once you join the union you can't get out.So if you don't pay your fees you're still in the union anyway.You just owe it. Are all the bands in it then ?
J:Any bands you hear on the radio doing a session..Isay usuallycos John Peel might say do a session- I don't know if he's gonna ask.I suppose there's been a few bands who haven't been in the union but I suppose it does help if a geezer comes up and asks if you're in it.
D:Even when you get to do these sessions you're not allowed to move mike stands or plug plugs in, and things like that.

I'M A MUTATION COS OF RADIATION
I AM THE WINDSCALE BOY

NC:What sort of company is Rewind ?
S:It was run by a guy that was a plugger.Pluggers are crawlers really,they have to get stuff played on the radio.It's all to do with hyping.
NC:Didn't they push your records at all ?
D:Yeah,they did a bit.We got more daytime air-play than most punk groups.Both of the singles got played a lot.
S:That company was about one guy who was a plugger.
D:He was looking for a thing that he called in his music biz terminology an "off the wall hit" sort of a novelty record.
J:When we done the first record, Urban Guerilla,which was a bit of mental punk.....
D:...but He thought it was a good novelty chorus...
J:..it was "eeyore eeyore"and all that,he says 'what about a follow up?' so we done the tape of Human Being.He used to say to me and Del'imagine being a housewife listening to the radio,doing the washing-up'and he'd stand there doing the bloody washing up and he's singing along to the bloody song!
(talking about putting records out)
S:We'd love to do it ourselves, we just haven't got the money.
D:Rat was gonna form his own label that's how he got interested in us,cos four years ago we supported him when he was in The White Cats.He said if ever you go in the studio I'd like to produce you.We met him about a year later and he said do one and I'll produce it cos I'm forming a label.We did it and his label thing fell through,so we got filtered through some channels to Rewind.It went to EMI and apparently they were really interested in it but at the same time they had a lot of problems, they closed down all their little labels.
NC:What sort of reaction do you get outside of London ?
D:Good reactions.They're not so cool up there(in places like Huddersfield)cos they're all poor. They make sure when they go out they really do enjoy themselves, they don't wanna go and pose,they wanna go and have a really good time.
NC:Do you ever do anyone else's songs ?
D:We were thinking of doing Saturday Night's Alright For Fighting as our next single.What's the point of being in a group if you're gonna do cover versions ?
I think you should do something original yourselves.You can base

the roots on something but I don't like out and out copies.I get a lot of enjoyment from writing lyrics.
(talking of fanzines)
D:It's good to do something.I think people should try and do something with their lives,there's too many people that don't do anything,it's probably why I'm in a group.I'm anti people doing nothing for seventy years of their life.
NC:Have you had a lot of really bad press ?
D:We've had hardly any press.Our first ever little review...we supported The Ruts at this festival in Southall.It said that The Satellites were inept,arrogant and repulsive and that we left him cold. The next one that we got about a year and a half later said we were a respectable punk band,really [redacted]

(later)
D:We like to sing about where we live,cos we hate these groups that sing in American accents,about America,so we sing about West Acton and places like that.
S:Acton's related to us,not to anyone living in Manchester.
D:None of us live in West Acton.
J:Why'd you write about Windscale? That's about a fucking dodgy old town in Scotland.
NC:Why did you put Ealing Broadway station on the front of Human Being ?
S:It was the end of the Central line and the train comes in and all the people get off and someone stands and has a fit.It's supposed to shock all these people coming off of a train.That's what he was meant to get a picture of,but it didn't come out very well.
J:People were just walking past as though it was a common or garden thing.
D:That's what we wanted though.
S:You wanted it to show....
D:....People just ignore other people...
S:..no matter what's happening, if people are dying on the street.
J:Next week it might mean something else!
S:Why was it Ealing Broadway ?It's the end of the Central line,it's a good place where everybody gets off.The next station down nobody gets off...
J:...West Acton!
D:If we do West Acton Shakedown as a single we'll have West Acton (station)on it.

NC:What do you want to achieve as a band ?
S:I'd like to do it as a living.
J:We're not making a living out of it,we're living on the dole at the moment,but we're having a laugh out of it anyway.
D:I just wanna be able to make a living at it and make records and do gigs when I want,and feel proud of them.Then it gives me some sort of justification for being alive, doing something.It might be really trivial to some people....Seriously as I can't stand it when I see people,especially young people just wasting their lives.I don't know why I got to do it,I just did.I've got some mates,their thing in life is their bikes,they love their bikes,but I just love my group,that's all I wanna do.
S:(to Del)Would you like to make a film ?
D:Yeah,I'd have this film like A Day In The Life Of..A Human Being. I'd have all the songs in the film. All the songs are about everyday life anyway.I'd be using the music, cos I see The Satellites' music as a soundtrack to my life.All the lyrics are about schizophrenia, coming to terms with yourself.
S:(to Del)Would you like to make a video of your stuff ?
D:Yeah,but nothing really flash, like Ultravox.
S:What would it be like ?
D:I don't know...I've got a few ideas,mainly aerial views of London.
NC:Do all the band agree with the lyrics ?
D:They don't even know what the lyrics are !
S:I do,I think he's a good lyric writer.He does write 'em pretty difficult the way he writes big stories about 'em and in the end it comes into a song,through a lot of work,on all of our part.He(Del) believes a lot in it,which is good because there's a message behind it,it ain't meaningless shit... well,some of it is.I like his lyrics about the Windscale Boy, the West Acton Breakdown,the Human Being and all that,things that relate to him,like I Fell in Love with a Lesbian,That is a title.
J:They're all true stories.
S:Lucy is a Prostitute,it's all things that you can relate to,that he can relate to.I've never fell in love with a lesbian,have you ? Who is the prostitute ? I don't know who Lucy is.
J:I went round the guitarists house,I think I just wrote something and Derek says 'I got a song here called Mary is a Prostitute' and a couple of days after that Boomtown Rats had a song called Mary of the 4th Form so we thought we can't call it Mary so we called it Lucy.
S:But I think a lot of the stuff you(Del) read from papers....
D:It's like Urban Guerilla,it's like watching television in your comfy little armchair and watching getting.....
S:Wasn't that about a particular siege on an airport where...the first line is "menstruating women with no sanitary towels".
D:The South Maluccian terrorists hijacked a plane in Mogadishu and there were these women on board and they were all menstruating..
S:..they wouldn't let 'em mop it up..
D:..and I just thought how appalling.You're watching it on television and it's a bit unreal.

NC:Do your fans realise what the songs are acout ?
D:No,they can't understand the words.
NC:Why don't you write 'em down and give 'em out ?
S:When he(Del) does handbills he puts snippets of them in. Everything is relevant to what's going on at the moment.

West Acton Shakedown
(The Satellites)

Woke up in the morning,not a pretty sight
Got no cigarettes not even a light
Spent all the morning moaning and groaning
Tonight I'm gonna be rockin' and rollin'

Went down to West Acton,to the youth club,
Went for the action,had to pay my sub,
Spent all the morning devil worshipping
Tonight Satan's gonna buy me a gin

Walking down the High Street out of my head
Inbetween the White Hart and the King's Head
I washed my hands in the blood of Christ
Tonight's the night you get The Satellites

We are heretics we don't believe in God
And we don't even give a sod
All we do is have fun and shakedown
One day we're gonna burn your world to the ground
I don't really care what life's about
All I wanna do is jump and shout
I don't care if people think we're odd
Cos we are drunken sods

Went to a boozer called the King's Head
Wearing a crown of thorns upon my head
Got down the boozer about 666
Fondling my crucifix
Saw my horned friend in a pentagram
Drunk snakebites and black and tans
Drunk goats' blood in the sacrificial rite
Drunk bloody Marys in the pub all night.

(on West Acton Shakedown)
D:I wrote this six years ago.It's sort of a joke song it's about.. the band used to rehearse at a youth club,so it's just about going to a youth club and going down the pub afterwards,being out of your head.I don't know why I put the Black Magic thing in.The youth club's in West Acton.
S:We all sort of came about there ...we all met.We all were actually in school together..Faraday comprehensive.You don't have to laugh,we know it was a hole,we couldn't help it.It was a good place to truant,I must admit.

THIS IS WHAT YOU ARE SEEING
IS THE REACTION OF A HUMAN BEING

RED BEAT

INTERVIEW

Since we stumbled upon Roy and conducted the first ever Red Beat interview, the No Class controllers have maintained a firm interest in the music being made under that moniker. The 12" Machines in Motion/ Red Beat/More or Less Cut single on Malicious Damage records was followed in the summer of '81 by a 45 which saw the band's entry into the music biz proper: the release of Survival/ See on their own Manic Machine Products, which was succeeded by another 12" single in February '82: Dream/Dream Dub. So, after a few phone calls and an unsuccessful journey to their old squat in Talbot Road we finally arranged to meet the band in their new flat in West 11. We met the band's original nucleus of Roy and Paul Jones, singer and drummer respectively, together with Whitely, their new axe-man:

"Part of the reason why the last single (Dream) wasn't heard by as many people as it could've been was the fact that the band split up. The other members of the band...we just couldn't get on with them. Things got to a stage where there just wasn't enough creative thought being generated by all four people, so it ended. We're still friends with them, there was no sort of heavy..we just exhausted the amount of energy, they exhausted...The band is changing the whole time, and if the other people in the band don't change as well things start to stagnate, and we felt that was happening, so this is a new progression.

"So many people in the music business have this idea that once you've formed a band it has to stay together, which is a very traditional view of things. I don't see that a band has to stay the same necessarily cos that is imposing a limit on you[illegible]s. The way I see Red Beat is that it has no limit. Now we've got Whitely on guitar and we've got a German saxophone player."

I was interested to discover more about the sax player's style:

"No, he's not very conventional. In Germany you've gotta join the army, as part of your indoctrination into society once you leave school, but he managed to get out of it by convincing the courts that he was insane; but during the process he did go a little bit mad. He's manic. He saw himself as an eye in the middle of a pyramid. He's a really interesting bloke. He's tall....he looks like a Hitler youth type.

"He's a really good sax player. He speaks fucking good English. It's just good to get a different influence. Me (Roy) and Paul went out to Germany and we had a really good time, a fucking laugh. We went to Berlin.

"They're all pretty politically minded, a lot of the kids. Things are really changing out there." Paul went on to illustrate the point further:

"It's a pretty fucked up country in a lot of ways. They're very materialistic people. If you haven't got a Mercedes Benz then you're fucked. If you've got a BMW then you're doing quite well, if you haven't....

"We picked up a lot of the atmosphere of the place, it gives you a lot of inspiration, travel. You don't necessarily have to do gigs - it's the people you meet. We met a lot of really interesting people, particularly women, in Berlin. They were driving us round in cars and giving us loads of dope. We wrote a few songs out there that we're gonna record."

Despite having a new guitarist and a sax player, at the time of this meeting a bassist continued to allude them:

"We've got a few in line, but it's just a question of deciding which one. As soon as we decide we're gonna go to Wales for a few weeks and do some rehearsing."

Whitely, who incidentally originates from the land of leeks, went on to tell us "up there it's a perfect rehearsal facility, it's a barn on top of a mountain. It's quiet, we can get ourselves together, there's no distractions."

The Occult Science of Nuclear Physics (Red Beat)

We have the strength
If we come together
To put this world to rights
Overstanding the confusion
We can reach some harmony
Everybody has their weakness
But we all must understand
The real power in an ideal
Can move a mountain, yes it can

Down at Stonehenge, at the pyramids
Feel the natural power in the land
But at Harrisburg, at Hiroshima
Feel the unbalanced power of man
The Occult Science of Nuclear Physics
Something hidden from the ordinary man
The Occult Science Of Nuclear Physics
Super-power doesn't make a super man

Power from the sun
And the movement of water
Is more in keeping with harmony
Chemical waste and air pollution
Is the consequence of greed
We who live to see these changes
No more space age cloudy eyes
Time has come to look again now
And sort the good ones from the bad

In the valleys, in the mountains
Feel the natural power in the land
In the cities, in the factories
Feel the unbalanced power of man
The Occult Science of Nuclear Physics
Something hidden from the ordinary man
The Occult Science of Nuclear Physics
Super-power doesn't make a super man

Although the previous band split and Dream wasn't heard by as many people as it could have been "it sold all right" and the band have been making a video for it:

"It didn't quite turn out exactly as we planned. Pretty manic sort of film, when it comes out, cos we've got this guy called Patrick with a video-synthesizer who's got access to really good editing facilities. He makes this video magazine called Vidzine. We can't really afford to do it, so we've gotta wait until he's got some free time."

When I asked where the film was going to be shown the band said they didn't know.

"We're just doing it for ourselves. The single was pointless, it wasn't created with any intent of being commercial; the video is the same, It just complements the music. We're not thinking we're gonna get it shown on Top Of The Pops."

The reason for putting a dub version of Dream on the B-side of the 12" single was because "Dream Dub just happened in the studio. We decided we'd like to have a dub version even if it was just for ourselves, and it turned out so good that we decided to release it. It only took about five minutes to mix that track."

It is possible that the band will be recording dub versions of their songs in the future, and are also considering employing a producer for the first time:

"I found this producer, we might use him - he's a Rastafarian - he's pretty good. We might use him on our next single. Producers work in the studio for twelve hours a day, so they know when it comes down to actually recording sounds what sounds good on record, so you can take that knowledge from them and use it to your own advantage."

We also mentioned Majid, Red Beat's first bass player.

"He was really into sound. He became our sound man rather than our bass player. It suited him better, he didn't feel comfortable playing bass with the band. He did some engineering on Survival and See, particularly on the drum sound. We could well use him in the future on some of our stuff. He has an amazing knowledge of electronics, that was his real art, he knew all about circuitry and he started designing some stuff for studios."

Talking furtner about producing:

"You use the machinery to bring about it's own death. I think that technology is gonna fucking backfire on itself sooner or later. You have to manipulate it, you can't ignore it. Whenever we record, we record it one take live in the studio, and anything that happens between then and it coming out on record is our form of production.

REDBEAT XIII

We're not the sort of band that fucking lays down the backing track in New York, then shifts to Outer Mongolia to do the mix-down and does the overdubs in Berlin and all that sort of shit."

Even the vocals are done with the rest of the song: "When we record we record, we don't fucking mess about."

When discussing the more business orientated side of Red Beat they do appear to be in quite a healthy position.

"We turned down three publishing deals from Warner Bros, Cherry Red and Beggar's Banquet because they weren't good enough. With Rough Trade we've just got total control over what we do. If we were to sign to someone like Warner Bros they'd want a percentage and they'd want you to be their little puppets on a string.

"We have a record company (Manic Macnine Products). We are the managing directors of our own record company. There's no actual publishing deal but Rough Trade pay us 100% mechanical royalties, which is good. If we were to sign to someone they'd want to take about 40, which is a rip off. They don't do anything for it."

According to Paul he is in a band to satisfy his "own true self", to enable him to be as creative as he wants to be, with no restrictions, and he chose music as opposed to drama, for example, because it is his opinion that "music is the highest form of art," to which Whitely added "music performed live, and well" hence the playing of gigs was brought into question:

"We'll probably be playing in Berlin by Christmas(82).

"What gigs we did we chose. We didn't do any gigs that we thought were gonna be shit gigs, cos there's no point in doing them. The last gig we did was The Venue, that was OK. Roy started climbing up the PA with a sword. We created a very good atmosphere. At the moment, what I envisage the new band as being much more a physically orientated band where you make people move, and if they don't move they feel uncomfortable, they feel intimidated because they're not having a good time. As far as I'm concerned music now is like the science of dance." I wasn't quite sure about this.

"You want me to elaborate on that. All I can say is I'm a drummer and to me if you've got the right rhythm going you make people dance. It's like a heartbeat, there's a beat that's in everyone."

We then questioned whether they would change the live set from night to night.

"At the gigs we've done up until now we've done different songs at different gigs according to what mood.

"I can remember a gig we did in Brighton and the place was really packed out, and we found that most of the audience were really apathetic, so we just did a jam and we just played whatever we felt like doing at that time. That song went down the best out of the whole set."

We was then asked if it is the audience that makes him want to change the set.

"Yeah, depending on the atmosphere that they generate." But I thought the musos on stage tried to do that. "It's up to us, but we have to reflect...you pick up on an attitude from the audience. It's like when you meet different people in any situation, you have to adapt yourself to where they're at at that particular time in order to communicate with them. So by playing the song that isn't a preconceived song you can do that through music. It's just like any other form of communication, it has to be for the moment, for that particular space in time. Time has no relevance, time is only now."

On asking if they try to perform songs the same on each occasion Paul says they "try to keep fairly close to the recorded sound. Obviously there is going to be a difference because when you do play something live it's going to come over slightly different, it'd bound to because it's more immediate." Whitely then introduced the concept of the spontaneity of playing live, upon which Paul enlarged:

"We try to maintain that, spontaneity, definitely. It was like when we recorded Dream we never even worked the song out, it was a spontaneous thing that just happened in the studio. The words weren't even written when we went into the studio. We went in the studio with an open mind to everything, we had no preconceived idea of what would come out of it, that's a trap."

He then spoke about the single's sleeve:

"The topless woman, she was taken from a pornographic magazine, where you get housewives who send their photographs. I don't actually know her name. We thought we'd better block out her eyes in case we got sued for it."

"It's meant to be funny. That was meant to be in full colour but we couldn't afford it." About the Machines in Motion cover: "That was Beirut, the photograph on the back. That was before the recent troubles, about seven years before."

Obviously talking to a band like Red Beat you realise that although dancing is important (but not as much as to Jerry Lamont!) there's probably something a little deeper, so you could call it the obvious question (all right, one of the obvious questions) but we had to ask them if they thought they could change anything through the band:

"I think you can influence people cos music is a form of enjoyment, it should be. Once you get people to enjoy themselves you can influence them through the lyrical content of the music. Influencing people is the first form of changing people." I suggested that they'll only be able to influence a certain age group:

"We're not gonna limit ourselves to any particular age group, no. But look at the state of fucking Captain Sensible, he's appealing to twelve year olds and Adam Ant is appealing to five year olds. We don't limit ourselves to any age group at all. As far as I'm concerned it would please me to fucking please an old aged pensioner." You're not putting Adam Ant down for appealing to five year olds ?

"Well, maybe he could fucking say a lot more. Early Adam and the Ants were actually attempting to say something, even though it was pretty vague, but now he's just..."

Do you deliberately want to influence people ?

"No, it's no good planning things like that, if people wanna listen to it and get something out of it, that's great. If they just wanna listen to the noise.. Heavy ideals, we've been doing it for a long time. It gets too much like hard work."

"If you're not talking to anyone, no matter what you say no-one's gonna hear it. It's just a question of getting your timing right. You've gotta survive."

We spoke again of society:

"Everyone knows that it's fucked, or no-one is sure what's going on. People are just blindly following this course of action, scientific developments or whatever, and no-one knows if it's working or not. We just assume that it is, cos if we don't assume that you just go mental. I don't think it is. There're so many flaws in it." But singing about it won't change it, will it ?

"No, it won't change it, but at least it reflects it. It can reflect what people see about it. You can open up channels of people's subconscious that they didn't realise they had. The atmosphere the band creates is a total reflection of their state of mind, it should be. In a lot of bands it isn't but in this band it is."

Talking about the low profile that the band has adopted Roy said that "with Rough Trade we can do a single when we want, it's not a question of money, it's a question of when we feel we've got the right sound to take action to do it."

Throughout the time we spent talking to Red Beat they were smoking so much dope that on playing back the tape Paul could actually be heard sucking on his joint. "There's nothing wrong with smoking dope," he said, "it charges your mind," but on asking if they needed it to write songs he was most adamant that "we don't need anything." After a couple of hours we left them to "hassle some black guys" for a "two quid deal." Is this the killing joke ?

THROWING AWAY COMMON SENSE ?

is the POINT

The threatened extinction of much of our wildlife demonstrates one very important lesson. The lesson concerns a particular practice : the modern day practice of 'the throw away'.

Think about wildlife, think about half of all the animal and plant species in the world, which will at present rates of extinction have disappeared by the end of the century. That's not so far away.

The Throw Away society, what does it really mean ? Conventionally it relates to products, such as the throw away drinks container, which we throw away after use.

So maybe you think I'm being melodramatic when I talk about throwing away wildlife in the same breath as throwing away drink containers. Surely the annual butchery of 180,000 seal pups is one thing, and the jettisoning of a lemonade bottle quite another ? There are some things you can throw away and others you can't ?

You might say 'throwing away' is simply a technique. A very modern technique in fact, essentially dating from the 60s: the period of my childhood, so that I grew up along with millions of others in my generation accepting the throw away as the norm. A norm that may even be described as progress. After all, it's about newness and who wants old when you can get it new ? This kind of newness is, above all, convenient: when you've used it, just throw it away, no fuss, no messing, out of sught, out of mind.

So as a technique it seems to work. It's functional. It's practical.... Well is it ? What kind of things are we really throwing away when we dispose of the commonal-garden bottle or Coke tin ? One answer: gallons of fuel.

Surely not! Bottles are made from common place materials, mostly sand, right ? Yes, unlike the plastic throw away, the glass or metal drinks container is not made from oil, yet in the production of all drinks containers vast quantities of fuel are used, equivalent to the total energy consumption of lighting all homes in England and Wales.

So throw aways of any kind mean throwing away fuels. So what ? So what, even if fuels are 'fossil', and fossil fuels, like seals and all other threatened species can be called 'capital resources'. Capital, because like most people's 'capital' the amount is strictly finite. They are capital items that shouldn't be squandered, as I said

OK, so what ? Well, fuel means money. A throw away costs, and that hurts especially if like me you're making do on a budget. You pay for the cost of the container when you buy the drink. Drinks in throwaways are usually about 20% more expensive than the same drink in a returnable bottle, once you've allowed for the deposit. Compare the prices yourself.

The returnable means less money from the consumer. Milk bottles are uesd on average 25 times, so each of the 25 users pays virtually nothing for it. Sadly Britain lags behind other countries in promoting the use of the returnable. In France, for instance, it's common practice in the supermarkets to site a wire mesh beside the tills for customers returnable bottles. We need to pressure local supermarkets and off licences to do the same.

The returnable means conserving expensive resources. Conservation makes economic sense. It makes common sense. So don't throw it away!

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BIRD'S
Ovaltine
DILE BEANS
J. R. FREEMAN & SON
THE MILD HAVANA FLAVOUR
For Energy v Endurance
Quality
with amazing
LATHER
7½
40 A BOTTLE
Craven
DRY G
McVITIE
P593A